"SAPPHIRE AND STEEL"

(A SERIES OF FOURTEEN HALF-HOUR EPISODES STARRING DAVID McCALLUM AND JOANNA LUMLEY)

Producer
SHAUN O'RIORDAN

Writer
P. J. HAMMOND

Executive Producer
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Theme Music Composed by
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ITC ENTERTAINMENT

"SAPPHIRE AND STEEL"

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"SAPPHIRE AND STEEL."

(A series of fourteen half-hour episodes starring David McCallum and Joanna Lumley as out-of-the-ordinary investigators into the strange corridors of Time).

Science-fiction? A ghost series? Paranormal adventures?

None of these yet encompassing all. "SAPPHIRE AND STEEL," created and written by P.J. Hammond with David McCallum and Joanna Lumley in the starring roles, is a tension-filled, imagination-challenging series that defies description. It cannot be placed into any set category.

"It is," says the producer/director Shaun O'Riordan, "a story of other forces, suggesting the breakdown in the exacting dimensions in our own lives."

He quotes an extract from the opening episode in which an explanation is given by the Sapphire of the title to the children whose parents have mysteriously disappeared: "There is a corridor. And the corridor is Time. It surrounds all things. You can't see it — only sometimes. Perhaps a glimpse. And then it's dangerous. You cannot enter into Time. But, once in a while, Time can try to enter into the Present. Break in. Burst through. Take things. Take people. But sometimes, in some places, it becomes weakened. Like fabric. And when there is pressure upon the fabric, Time reaches in."

The plot is based on the precept that, every now and again, apparently inexplicable things occur. Most people know the story of the Marie Celeste, the ship that disappeared; or, more recently, the baffling mystery of the Bermuda Triangle, that area in which ships and aircraft enter and are never seen again. Events that seem to be beyond the realms of probability.

We cannot explain these phenomena simply because our minds are limited and unable to cope with the thought that there may be other dimensions — dimensions we cannot envisage or understand, but existing within and without our own physical world.

David McCallum and Joanna Lumley, as Steel and Sapphire respectively, are described by O'Riordan as "Agents of status quo responsible for ensuring that the natural order of things remains. Any obstruction of time and space must be repaired. They have powers beyond normal human powers."

Where they come from, how they appear on the scene, is left to the imagination.

Their first investigations, concerning two children and their missing parents, take up six episodes in the series. These are followed by a further story, in which they are surrounded by different characters, of eight episodes.

The story in the first six episodes takes place in a lonely, remote house which is at least 250 years old, occupied by Mr. and Mrs. Jardine and the two children, teen-ager Rob and six-year-old Helen. All the clocks in the house stop when Mrs. Jardine is reading the nursery rhyme "Ring-a-ring o' roses."

A faint rumbling sound gradually increases in volume. It comes from Helen's bedroom. When Rob enters the room, Helen is in bed but the parents have disappeared.

Two strangers come to the house. They are Sapphire and Steel. They explain that Time has broken in. From then onwards, Time tries to trap the two children through the voices of their parents, while Sapphire and Steel use their own powers to protect them and, in defeating the elements of Time, bring back their parents from the past in which they have found themselves into the present.

The storyline becomes progressively more terrifying as the natural order of things is increasingly threatened, regression coming through ages-old nursery rhymes.

The executive producer is David Reid and the theme music has been composed by Cyril Ornadel.

P. J. Hammond, one of the most prolific of television script writers and series editors (such series as "Z Cars"), took his idea to David Reid, and Shaun O'Riordan was given the task of producing and directing the series. David Foster directs several of the episodes in the second story.

"Frightening and uncompromising," is O'Riordan's summing up of the series. "At first, we contemplated making it a programme for children, but we then decided to make it a series that would appeal to all ages."

"Sapphire and Steel" is an ATV production distributed by ITC Entertainment.

DAVID McCALLUM

David McCallum, who plays the mysterious, icy Steel of "Sapphire and Steel," is no conventional actor. He never has been. Those lively eyes under a wide forehead give him the looks of an intellectual who doesn't really belong to the mass of ordinary people.

One could believe him if he said he arrived on earth from a remote planet. He has that sort of look about him. He is, in fact, a Scot from Glasgow, son of the late David McCallum, whom viewers saw frequently on their screens as lead violinist with the BBC, London Philharmonic and other orchestras.

David, Jnr., chose acting from the days he appeared in amateur dramas at school. He had already made a name for himself in British movies when he went to Hollywood to play Judas in the Biblical epic "The Greatest Story Ever Told," and while there was picked by Norman Felton to play super agent Illya Kuryakin in "The Man From U.N.C.L.E."

What was originally intended as a secondary part was immediately built up to rank with that of Robert Vaughn, and international fame came his way. It is still the role that people remember him by more than any others, despite his success in such series as "Colditz" and "The Invisible Man."

"The Man From U.N.C.L.E." was not only a hit on television. It was also made into several films.

It was a lucky break, but David by no means depended on luck to get him to the top. He studied at the Royal Academy of Dramatic Art in London. Not content with this, he went back-stage to gain experience as an assistant stage manager with the Glyndebourne Opera Company and then to the Aylesbury Repertory Company as stage manager. Called up for his National Service, he soon gained an Army commission, but kept his theatrical hand in by producing plays.

Towards the end of 1953, and demobilised, he was all ready to resume his career when he went down with an attack of blackwater fever. When recovered, his professional acting career began on television in a production of "The Rose and the Ring," and he then returned to rep in Chesterfield and Oxford before being tested by Clive Donner for the role of a mixed-up kid in the film "The Secret Place."

His performance was so outstanding that he was immediately given a contract by the Rank Organisation. He was in "Hell Drivers" with Stanley Baker; went to Australia for "Robbery Under Arms"; again appeared with Stanley Baker in "Violent Playground."

It was a story of steady progress in such movies as "The Long and the Short and the Tall," "Freud," "The Great Escape." He had reached his thirties before "The Man From U.N.C.L.E." catapulted him into the heady regions of superstardom.

Despite all his films, television has provided him with his greatest opportunities. There have, of course, been other films such as "Frankenstein" and "King Solomon's Mines," but he will always be remembered most vividly for his TV series, repeating his "Man From U.N.C.L.E." impact in "Colditz" and "The Invisible Man" in particular. He has also turned his hand to directing, winning praise for those episodes he directed in "The Explorers."

But, without a doubt, "Sapphire and Steel" provides him with the strangest role he has ever played.

JOANNA LUMLEY

Just as her "Sapphire and Steel" co-star David McCallum owes his international fame to a television series, Joanna Lumley has television to thank for the international reputation she now enjoys, in her case "The New Avengers."

"Sapphire and Steel" marks her first television appearance, apart from interviews, since "The New Avengers." She felt that she needed time to readjust after that demanding series, and travelled considerably.

The strange Sapphire of "Sapphire and Steel" is a lovely girl possessing uncanny powers but also a warmth of understanding. It is she, in the first six episodes of the series, who comforts the worried children.

When people discuss Joanna Lumley, they talk about her looks, her figure, her vivacity and her sense of humour. "Fun to be with, and stimulating too," said one writer. She has had a lot to overcome for her acting ability to be recognised!

Not that she set out to become an actress. Born in Kashmir (1st. May, 1946) when her father was serving in the Indian Army, she travelled the world as her father was moved from post to post: Hong Kong, Singapore, Kuala Lumpur and elsewhere, with

visits home to England in between and therefore gaining her education in a variety of countries until her father was appointed to a post at the War Office in London. The family then settled down at Epsom.

Perhaps because of all this travelling, Joanna found it easy to become fluent in several different languages, but she had no particular career in mind. She worked for a spell in a Kentish boutique and then went to London where she decided to try her hand at modelling. She received her training from top agent Lucie Clayton but even so found it difficult to make a start until she had photographs taken and was introduced to the Queen Magazine. A fashion session was arranged, and in less than no time she was a member of that world of fashion that graces the glossy magazines such as Vogue, Harper's Bazaar and Nova. She also did TV commercials and played small parts in movies like "On Her Majesty's Secret Service" and "Tam Lin" and TV appearances in "The Two Mark Wife" and "Release."

What she hoped would be her big chance came with the feminine lead in a picture titled "The Breaking of Bumbo," from which she was chosen from over a hundred beautiful young actresses. Alas, the film failed to make an impact. She had to wait for "The New Avengers" to do that for her, along the way playing in such TV shows as "Coronation Street," "Crown Court," "The Cuckoo Waltz" and "Call My Bluff"; stage plays that included "Not Now Darling" and "Don't Just Lie There, Say Something," and also in the film; and such movies as "The Games That Lovers Play," "The Satanic Rites of Dracula."

Now comes another major television role in "Sapphire and Steel."

THE CHILDREN

STEVEN O'SHEA plays the young teen-ager Rob in "Sapphire and Steel" and does so just as his youthful career is very much on the up-and-up, but having to take the difficult decision of whether to give up acting for a time or concentrate on the most important years of his education.

Just how much in demand he has become can be judged by his being cast immediately after "Sapphire and Steel" to play Anthony Valentine's son in the big-scale TV production of "The Dancing Years."

Acting is in his blood. His father is the famous Irish actor Milo O'Shea; his mother was in the theatre, mostly in Dublin, until Steven was born. He has a younger brother and a younger sister.

Milo O'Shea had gone to America to work and it was through visiting him there that Steven got the acting bug. Travelling around with his father, he became absorbed in the atmosphere of the theatre and said: "When I go home, I'd like to have a go at acting."

Milo encouraged him to do so. There was no lack of contacts, and Steven made his debut in "Exiles" with Alan Badel and was then in five of the six episodes of "Two People."

He is, of course, Irish but was born in London.

TAMASIN BRIDGE, who is seen as six-year-old Helen, owes her role in "Sapphire and Steel" to being taken to the studios with her mother when one of her two brothers was being interviewed for a part in the production. He wasn't right for the role, but producer/director Shaun O'Riordan was so taken by Tamasin that he asked if she could read for the part of Helen.

"And she was exactly right," he says.

It is her first major role after a few tiny parts in television shows and commercials and some modelling. But she has been on her agent's books since the day she was born!

No-one could have started much earlier than that! It happened because her two brothers and an older sister had been working for sometime and her mother put Tamasin's name down with the same agent.

THE PRODUCER/DIRECTOR

For a man who became known as an outstanding director of television comedy series (and at one time he attracted considerable attention as a comedy actor himself), SHAUN O'RIORDAN's career seems to have taken a very strange course. From that ghost-story-with-a-difference, "Come Back Lucy," he is now producer/director of "Sapphire and Steel."

On the other hand, it must be remembered that one of his earliest acting experiences was in "The Strange World on Planet X"!

The acting world's loss was the directing world's gain when he decided to step from one side of the cameras to the other.

His early background was the theatre. After studying drama at the Old Vic Theatre School, he specialised in Shakespeare's comedy roles, and then went into television. He was one of the "repertory" players in the "Robin Hood" series, appearing in twenty episodes. He stood out as "Ginger" in the "David Flame" series; had his own series.

He was in the "Escape" series and numerous TV plays before he made up his mind to switch in 1960, gained experience as a technician, promotions director, religious programme director and then fully-fledged director of feature productions and series.

He worked on "Emergency -- Ward [illegible]," directed two series of Charlie Drake's "The Worker," such series as "Front Page Story," "Knock on Any Door" and "Love Story." His tendency became more and more towards situation comedy with such series as "George and the Dragon," "The Best Things in Life," "Girls About Town" and "The Squirrels."

More dramatic were plays in the "Thriller" series; more eerie, "Scorpion Tales." And, increasingly, children's serials like "No Place to Hide" and "Come Back Lucy."

SYNOPSIS

Dangers from the mysteries echoing along the corridors of time face two children in a lonely old house when their parents suddenly disappear. They have not walked out. They have ceased to exist in the time we know as the present. Equally mysteriously, two strangers enter the scene. Their names are Sapphire and Steel. Who are they? Can they bring back the parents who have been trapped by unknown powers?

* * *

The house is lonely and remote, reached only by boat across the bay. At least 250 years old, it has the mellow beauty of time and its antique furniture is in keeping with its atmosphere.

Downstairs, sixteen-year-old Rob Jardine is doing his homework. Upstairs, in the attic bedroom, his parents are with his six-year-old sister Helen. Mrs. Jardine has been persuaded to read just one more story to her — her favourite nursery rhyme, "Ring-a-ring o' roses."

Rob is scarcely aware of one of the many clocks in the house suddenly stopping, but he takes startled notice when the three others in the kitchen parlour also stop, equally suddenly and one after the other. He makes his way upstairs, calling to his father. By now, all the other clocks in the house are stopping and as he reaches the second landing, he hears a faint rumbling sound. It gradually increases in volume. Rob realises that it is coming from Helen's bedroom, but as he reaches the top floor the noise stops and he can hear Helen's frightened crying.

He enters the room. Helen is still in bed. But there is no sign of their parents. The empty rocking chair where their mother had been sitting is rocking itself to a standstill. Their father's pipe and pouch are still on a small table. Helen is sobbing: "They just went away. . . . ."

The puzzled Rob goes out to 'phone the police from a call box. He is surprised when there is a knock on the door soon afterwards: the policeman couldn't have got across the bay so quickly. Instead of the police, there are two strangers. Rob is to learn that the man's name is Steel: the woman's, Sapphire.

He is told: "You asked for help." Also told that the police have been informed that everything is under control.

Who are they? No explanation is offered except that they are the only people who stand a chance of getting the parents back again. As they re-enact what has happened, with the clocks all re-started, Sapphire tells them: "There is a corridor. And the corridor is Time. It surrounds all things. It passes through all things. You can't see it — only sometimes, perhaps. Just a glimpse. And then it's dangerous."

She tries to explain that it is impossible to enter Time; but, once in a while, Time can enter the Present and take things, people. It is strong but sometimes, in some places, it becomes weakened, like worn fabric: "And when there is pressure on the fabric, Time reaches in."

And this is what has happened. The clue to the break-in comes when Helen recalls what her mother had been reading to her. Sapphire begins to read the same nursery rhyme. The clocks again begin to stop. The murmuring sound is heard. Then there are flickering movements on the wall; a picture begins to take shape. The wall begins to move. Desperately, Steel signals to her to stop and read backwards. As she does so, the wall stops pushing, the picture begins to fade, the clocks start up again.

Steel is now satisfied that the house and contents have vibrations which go back in time. He orders that the page from the book containing the nursery rhyme must be destroyed, but he has overlooked that a six-year-old knows her nursery rhymes by heart. To their alarm, Sapphire, Steel and Rob hear Helen singing the "Ring-a-ring o' roses" rhyme to her doll. . . . . .

The Cast:

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Rob:	STEVEN O'SHEA
Helen:	TAMASIN BRIDGE
Mother:	FELICITY HARRISON
Father:	JOHN GOLIGHTLY
Producer/Director:	SHAUN O'RIORDAN
Writer:	P. J. HAMMOND

An ATV production distributed by ITC Entertainment.

SYNOPSIS

As the past continues to try to break through into the present, the mysterious couple, Sapphire and Steel, protect the two children whose parents seem to have ceased to exist, trapped by unknown powers.

* * *

Six-year-old Helen is in danger as she sings the nursery rhyme which has triggered off a breakthrough in the fabric of Time. An area of light is spreading through the attic bedroom. The murmuring sound has returned and is getting louder.

Helen's brother Rob, Sapphire and Steel have heard her. They are on their way up the stairs as Helen sees a man dressed in Victorian costume marching across the room, reciting an older version of the rhyme she is singing to her doll. At the same time, she sees the shadowy figure of her mother, also reading the rhyme just as she had been doing when she disappeared.

Time is moving backwards, but the movement is halted when Sapphire, Steel and Rob reach the room. Helen is dragged to the door and Steel flings the doll into the area of light. The doll disappears, snatched back into the past.

Steel nails the door to its frame, and warns the children not to go upstairs. Little Helen is soothed by Sapphire. Rob, though still unable to grasp what is happening, cannot bring himself to trust the strange couple, and when he looks through the window and sees the policeman coming, lays his plan for Helen to escape with him.

Sapphire defeats him, however. As the policeman reaches the door, she exerts an eerie power to hold him at bay. He finds his movements and his greeting repeated over and over again, rather like a television action replay. When children are safely out of his way, Sapphire tells him that all is well, and he leaves.

Rob has to admit that Steel seems to know what he is doing. He appears to be using the experience gained in a similar struggle with the unknown on a ship. It seems that a breakthrough from the past can come only through objects that are very old. Even when choosing a modern extension to the house in which he can work, Steel orders all

the objects in it to be removed when Sapphire senses that even a very new ashtray has been made of recycled materials, one element of which is at least a hundred years old.

Rob carries the contents of the extension down into the cellar and then goes upstairs. As he does so, he hears his mother's voice calling him. . . . . .

<u>The Cast</u>:–

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Rob:	STEVEN O'SHEA
Helen:	TAMASIN BRIDGE
Mother:	FELICITY HARRISON
Constable:	CHARLES PEMBERTON
Producer/Director:	SHAUN O'RIORDAN
Writer:	P. J. HAMMOND

An ATV production distributed by ITC Entertainment.

SYNOPSIS

Rob uses his will-power to resist his mother's voice as it calls to him. He wins. Now it is Sapphire's turn to be menaced by the frightening, unseen power.

* * *

His anxiety to see his mother again almost breaks Rob's powers of resistance as he tries desperately to ignore her appeal to him to recite a nursery rhyme he knows so well: "Goosey, goosey gander." He is unaware of a faint glow of light coming from the door; unaware that two helmeted Ironside troopers, their swords drawn, are climbing the stairs. Then the sound of footsteps makes him turn his head and he breaks off from the rhyme he has started against his will. He runs, calling for Sapphire and Steel as he does so.

The patch of light descends the stairs. . . . .

In the hallway, Rob tells what has happened. Sapphire tells Steel: "A visual refraction could have been let loose during that first breakthrough." And she explains to Rob: "You'd probably call them ghosts."

Sapphire suddenly senses something as they climb up to the second landing. The clock has lost ten minutes since they came up the stairs. They reach the top landing. Rob has seen the door being kicked open by the troopers; but it is now again as it was when Steel nailed it to the frame. And then the clock is at its correct time again. Ten minutes were lost on the second landing.

They hear a sound. The Ironside troopers have reappeared. Steel orders: "Stay as you are."

The troopers disappear through the door, which looks different from its present-day appearance. Through the door can be heard a monotonous whisper saying "Upstairs and Downstairs" repeatedly. Sapphire has a thought. That nursery rhyme was derived from the Plague; the one Rob was asked to say also had an historical relevance — from the Civil War. But the troopers are an anachronism: they lived and died at least a hundred years before the house was built. Is it all part of a plan to confuse Sapphire and Steel?

As they go downstairs, Sapphire looks at the picture on the first landing. There is a faint sound. A faint glow lights the old print. And Sapphire finds herself inside the picture.

Rob and Steel, soon to be joined by Helen, cannot see her but they can hear her. She can speak to them. She is in what appears to be the scullery of an old cottage and she is staring at a wall. Quietly, but firmly, Steel tells her not to change her position and to remember that she is still in the same house with them. They hear her say: "Something was waiting for us. It got into the picture. It wants me to think that I'm in a room in that cottage. . ." She is feeling cold. Something once happened in that room.

Steel says he is going down to the workshop and orders Rob and Helen to keep Sapphire talking. They can't hear the two troopers entering the cottage scullery but they hear Sapphire's cry of fear, her moans of "Something's happened here! Something terrible. . . Please! Help me!"

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Rob:	STEVEN O'SHEA
Helen:	TAMASIN BRIDGE
Mother:	FELICITY HARRISON
Producer/Director:	SHAUN O'RIORDAN
Writer:	P. J. HAMMOND

An ATV production distributed by ITC Entertainment.

SYNOPSIS

The drama takes an icy turn as Steel freezes himself down to minus 273 degrees in his attempt to save Sapphire. They are now joined by a newcomer named Lead.

* * *

Sapphire now realises that the power behind her capture wants her to play the part of a dead girl in a repeat of a tragedy that took place in the room in which she is being held.

Steel takes a desperate step to try to rescue her by freezing himself down to 273 degrees. He touches the picture on the landing. It immediately frosts over, and the spell is broken. The light goes out and Sapphire is free; but as she reappears, she sees the troopers marching across the landing and cries out a warning that they have broken through into the present time.

Rob is knocked backwards by one of them. The two then press Sapphire against the wall, but they disappear as Steel touches them with his icy fingertips. The two patches of light slide up to the attic and also disappear.

Steel's plan has worked but he is in a semi-conscious condition, and Sapphire is getting the stove roaring to defrost him when there is a knock on the front door and a giant of a man crashes through. Rob and Helen stare in terror at the enormous figure, but are reassured by Sapphire that the newcomer is on their side. He is one of them, named Lead.

Once he has thawed out, Steel takes Lead to the attic door, explaining that he wants to go into the room. Now that Lead is there, he will act as insulation and Steel will be able to freeze the light back into the wall. Meanwhile, Sapphire and the children are burning up books and pictures, but Helen is unable to hold on to one of them. It keeps falling and moving away as if alive. Then the pages flip over to a picture with the rhyme, "The North Wind Doth Blow." Sapphire manages to get hold of the book and tears out the page containing the rhyme, warning Helen not to speak the words. But the child cries out that the rhyme is in her head and it won't go away.

This rhyme is now being said inside the bedroom. Steel and Lead hear it as they listen at the attic door, which suddenly begins to glow with light. . . and downstairs, Sapphire and the children hear the rhyme being repeated over and over again. A window bursts. A cold wind blows in, taking the room apart.

The Cast: -

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Rob:	STEVEN O'SHEA
Helen:	TAMASIN BRIDGE
Lead:	VAL PRINGLE

Producer/Director:	SHAUN O'RIORDAN
Writer:	P. J. HAMMOND

SYNOPSIS

Rob comes face to face with his father and is lured into the cellar — and into the peril of being trapped into the corridor of Time which will take him into the past.

* * *

The immediate danger is overcome through Sapphire succeeding in catching the page from the book and throwing it into the fire. The wind dies down. Upstairs: sudden silence and darkness.

Steel now realises that the enemy has taken over the top landing and the top stairs. In the office, the freezer in which a fragment of light has been imprisoned has all but melted, but he is unaware that, when they have all left the office, the light manages to creep out from beneath the freezer.

While the others are tidying up, Rob notices that the office door is ajar. He kicks it open and finds himself staring at his father, who closes the door and warns him that if he opens it both his parents will be in danger. He says they have been in hiding: Steel and Sapphire are the real danger.

He coaxes the boy to come with him. He and Mother need him. Rob stretches out his hand and there is a brief glow on the joined hands. Then the door crashes inwards. The room is empty. Time has changed.

The others are now searching for the missing Rob, unaware that he is being led by his father out of the room, through the kitchen parlour towards the hallway door. Sapphire cannot see them but she senses their presence and warns Steel.

Rob and his father move into the hallway, the door closing behind them. They reach the cellar door, the Father explaining that this is where Mother is hiding. They move into the cellar and a faint light shines behind the door.

The Cast:–

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Rob:	STEVEN O'SHEA
Helen:	TAMASIN BRIDGE
Lead:	VAL PRINGLE
Father:	JOHN GOLIGHTLY
Victorian Man:	LES CLARK

Producer/Director:	SHAUN O'RIORDAN
Writer:	P. J. HAMMOND

SYNOPSIS

Rob has been trapped in the cellar by the figure he takes to be his father. Sapphire and Steel make desperate efforts to prevent his being regressed into the past.

* * *

Time is flying backwards as the figure of his Father lures Rob towards the rear section of the cellar. The boy can hear Sapphire and Steel at the door, which is ripped open by Lead. His Father tells him: "Don't worry about them." He sees a figure. Is it his Mother?

Sapphire senses that the mysterious force, whatever it is, starts in the beams. When Steel calls to him, Rob assures him that he knows what to do. This is what happened to Sapphire, and he tries to obey Steel's instruction to do as Sapphire did and try to see the room he is trapped in as a picture.

Rob succeeds in telling him that the period of time he has found himself in is when the house was being built. A light is glowing. Then another. Then a third, and it is this third light that Sapphire senses to be the one that must be trapped.

Rob can now see only patches of earth and a foundation stone bearing the name of the builder and the date, 2nd February 1736. But the Thing that has broken through the fabric of time has made two mistakes of which Steel takes immediate advantage. The light they want must be lured down, and little Helen is chosen as the bait, obeying instructions to recite "This is the house that Jack built."

The light follows her as she makes her way upstairs. She hears her Mother calling to her, but she resists the appeal. She continues to do as Sapphire is telling her, down the stairs, into the cellar. Steel wrenches the foundation stone from its setting and Lead crumbles it. The light disappears, defeated.

Rob is in the present time again. Upstairs, everything is normal once more, just as it was before the mysterious events occurred. Sapphire and Steel disappear. . . .

The Cast:–

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Rob:	STEVEN O'SHEA
Helen:	TAMASIN BRIDGE
Lead:	VAL PRINGLE
Father:	JOHN GOLIGHTLY
Mother:	FELICITY HARRISON
Victorian Man:	LES CLARK

Producer/Director:	SHAUN O'RIORDAN
Writer:	P. J. HAMMOND

"SAPPHIRE AND STEEL."

(Episodes 7 to 14)

With the completion of the first story, covering six episodes, Sapphire and Steel plunge into a new investigation in their strange assignment to thwart the efforts of Time to break through into the Present.

Covering eight episodes, the story now concerns the mysterious happenings at a remote, long-disused railway station.

David McCallum continues as Steel; Joanna Lumley as Sapphire. In the new story, they are joined by Gerald James as a ghost-hunter they meet at the station.

Writer P. J. Hammond takes his characters into spine-chilling labyrinths of mind-stretching events involving wartime dead trapped by the strange, chilling power that brings them into the Present but re-living the events that led to their deaths.

Foremost among these ghosts is Tom Kelly as a World War One soldier, filled with resentment because he feels that it was here, at this station, that his death began.

Voices of other war victims are heard, later materialising. David Woodcock and David Cann are the principal players in these ghostly parts. They can find peace only if Sapphire and Steel can rescue them from the force that has them in its power.

Mounting suspense is combined with eerie physical dangers for Sapphire and Steel as they grapple with the unseen whose physical presence is never more than darkness.

Episodes seven to fourteen represent a completely new story in the series and have nothing in common with the first six episodes except for the presence of Sapphire and Steel.

Shaun O'Riordan is the producer and has personally directed three of the episodes. Other episodes have been directed by David Foster, with the overlapping of one episode on which both he and O'Riordan were directors.

The series has been conceived and written throughout by P. J. Hammond, and the ATV productions are distributed by ITC Entertainment.

SYNOPSIS

The new investigations by Sapphire and Steel in their task of preventing Time breaking through into the Present take them to a derelict old railway station. Many years have passed since trains ran through it. Now it echoes with mysterious figures and voices from the past. The eerie forces they are combating come from the years of World War One. Sapphire senses a feeling of hatred. . . .

* * *

It is a present-day, living figure of a man that Sapphire and Steel meet when they begin their investigations at a remote, derelict old railway station. Time, they know, is attempting a breakthrough; but the man who looms up in the darkness, whose name is George Tully, knows only that something strange is happening.

He is a ghost-hunter, and he resents the appearance of two strange newcomers who have arrived, apparently, from nowhere. He accuses them of interfering with his psychical investigation; Sapphire and Steel, in turn, regard him as a nuisance but pursue their own investigations, studying the station and the equally derelict old hotel adjoining it, with its decaying interior.

At one time, they observe, someone had tried to pretty up the station platform with potted flowering plants. Now the remaining soil in the containers is like hard, dusty rock.

It is night-time and late autumn, but Sapphire has the feeling that it is early summer. She can sense the warmth. Smell the flowers. In one of the hotel bedrooms, she experiences an almost subliminal change of clothes and hair style, but has no time to identify the period. To add to the mystery, four numbers — the figures eleven — appear on the grime of the window and then disappear.

Once again, very briefly, she finds herself in a light summery dress. Something is happening. What force is trying to break through and pull her into the past. But when?

Then, from the platform, the sound of whistling. A shadowy figure. Flowers are blooming in their containers. Tully admits that he had also seen them — at other times.

They hear the whistling again: "Pack Up Your Troubles." A number from World War One. A little later, the tune played by a band.

More and more, Sapphire senses a feeling of hatred — of strong resentment. Then the sound of men marching. Steel orders Sapphire to go to the waiting-room. As she obeys, there is the sound of a steam train approaching. In a trance-like state, she senses the presence of girls.

Suddenly, it's daylight. Again, Sapphire experiences a flickering change into summer clothes . . . and the hair-style of the 1914-1918 era. Outside the booking-hall, the band stops and marching feet clatter to a halt. The entrance doors begin to open. . . . . .

The Cast:—

Steel: . . . . DAVID McCALLUM
Sapphire: . . . . JOANNA LUMLEY
Tully: . . . . GERALD JAMES
Pearce: . . . . TOM KELLY

Producer/Director: . . . . SHAUN O'RIORDAN
Writer: . . . . P. J. HAMMOND
Designer: . . . . STANLEY MILLS

SYNOPSIS

What is happening at the disused old station where Sapphire and Steel are carrying out their new investigations? Now they come face to face with a young soldier from World War One, bitterly resenting the women and girls who came to cheer him. His death started here. But Time is playing mysterious tricks. There is not only a soldier of World War One but sailors and airmen of World War Two. . .

*   *   *

A train can be heard approaching. As it pulls up, another sound: women and girls cheering and shouting as troops arrive. Sapphire sees a young man in his early twenties — his name, she and Steel are to discover, is Pearce. He is in uniform, carrying the kit and rifle of an infantry private soldier during the First World War. His eyes are fixed on Sapphire, and as he walks towards her she finds herself in the clothes and with the hair style of that period. She is holding a small Union Jack in one hand, a spray of flowers in the other.

Pearce's expression is one of cold hatred. As she reaches forward and attaches the spray to his left breast pocket, there is an almost subliminal flicker of the young man's uniform ripped and blackened by shrapnel tears. One half of his face is a skull.

Sapphire screams for Steel. And then it is night again and she is back as she was. Pearce is no longer there; but Steel and Tully can see a dark shadowy shape climbing the station stairs, coming face to face with them. He speaks, but they can get no information from him before he disappears.

Tully is sorry for the young man. Steel is not. He sees him as something evil.

Sapphire is convinced that the young soldier went off to war from this station, cheered by women and girls. And he resented what they stood for because his death began here.

There are even more perturbing events ahead when Tully allows Steel to listen to tape recordings he has made. Tully is as astonished as Steel at hearing two voices he has not heard before. Two young men in a submarine stranded at the bottom of the ocean. Death again — but from a reference to electrical pumps, this could not have been during World War One.

This time, Sapphire doesn't sense hatred. Something more like hopelessness. She has a feeling of quiet coldness, but not as if it were at the bottom of the sea. The other extreme. More like a high altitude.

It is all a strange mixture — sea, air, things out of order. Both Sapphire and Steel reach the same conclusion: this station could be the recruiting ground for the dead.

Then the sound of "Pack Up Your Troubles" being whistled and the four "elevens" on the hotel window reappear, and Steel has a glimpse of himself in a fighter pilot's outfit of World War II.

The hotel room is suddenly filled with light. At the same time, the ear-piercing sound of a fighter 'plane diving out of control. . . . . . .

The Cast:—

Steel: . . . . DAVID McCALLUM
Sapphire: . . . . JOANNA LUMLEY
Tully: . . . . GERALD JAMES
Pearce: . . . . TOM KELLY
First Voice: . . . . DAVID CANN
Second Voice: . . . . DAVID WOODCOCK

Producer/Director: . . . . SHAUN O'RIORDAN
Writer: . . . . P. J. HAMMOND
Designer: . . . . STANLEY MILLS

SYNOPSIS

Sapphire brings Steel back from the fringe of death, and he vows: "I've had about enough of ghosts waging war on us. It's time we fought back." But the mysterious events that follow show that this is not going to be easy. Echoes of past wars are joined by the war between Sapphire and Steel and those who are trying to break through the fabric of Time .

* * *

Sapphire senses that Steel is in desperate trouble. When she finds him in a bedroom of the hotel, he is slumped forward in a chair. As she jerks him back, his head and shoulders are revealed as those of a young fighter; but it is his own voice that pleads with her to take Time back. She takes his hand, regressing to the past.

She can hear his voice becoming even more urgent: "Quickly, or I'm as dead as he is."

Sapphire concentrates, hearing the sound of a diving, crashing fighter 'plane. Then silence. Steel is safe, back to himself and struggling to remember what has happened. It has been a death — someone's death. Sapphire tells him that it has been his turn to experience it, but neither can understand who he had become while in the chair.

Tully is mystified about what is happening, but understanding when Steel exclaims: "I've had about enough of ghosts waging war on us. It's time we fought back." He goes on: "We must have light. Light belongs to the living. Darkness belongs to the dead." Although the station lights have been out for years, he has his own way to bring them back. The old gas lights start working again, in the station and in the hotel.

Before taking his next step, Steel plays back the tapes he had with him when he came so close to death, and hears the voices of men trapped in a submarine. Young voices, like those they have heard of the pilot and the soldier.

Death in wartime is not unexpected. Yet, as Steel points out, they are here, these long-dead young men. The force, whatever it is, is supplying them with power, allowing them to use after-images of their own deaths to fight those who have come to the station

to push them back into oblivion. Of different services, different times, they have collective grievances, with the soldier as their spokesman. But what is the mystery of the figure "eleven" which has appeared in quadruplicate? A partial explanation comes with the realisation that the Great War ended at 11 a.m. on the 11th day of the 11th month. But why four?

Steel then makes his next move. The soldier, Pearce, is clearly sorry for himself, remembering the kind of women who sent him to war. He is haunting the building where they gave him the send-off. He must be brought out. Things must be made more cheerful for him.

While Sapphire watches from a bedroom in the hotel, Steel and Tully sing "Pack Up Your Troubles." Sapphire hears them and is then aware that the light is dimming. It goes out. In the shadows, she comes face to face with Pearce. Then he disappears and she finds herself struggling for breath. At the same time, Steel and Tully see a flare, hear a barrage of heavy guns, battle sounds. A scared Tully rushes up the hotel stairs. He can hear a muffled electric hum. There is a dim blue light. Sapphire is lying up against the wall, as if on an imaginary bunk bed. Tully reaches her, and his clothes begin to change. He has to fight for breath. . . .

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
Pearce:	TOM KELLY
1st. Recorded Voice:	DAVID CANN
2nd. Recorded Voice) Pilot)	DAVID WOODCOCK

Producer:	SHAUN O'RIORDAN
Directors:	SHAUN O'RIORDAN/DAVID FOSTER
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS

SYNOPSIS

Steel is determined to find out more about the dead men who are haunting the station. Who were they? Why are they doing so? Perhaps they can be contacted through a seance, with Sapphire as the medium.

* * *

Steel finds Sapphire and Tully on the hotel landing, both completely immobile and, he realises, beyond the force's point. As a precaution, he passes his jacket through the point. The blue light flickers and stays on; Sapphire's and Tully's clothing change to those of civilian workers of 40 years back. As he withdraws the jacket, the two revert to their present-day clothes.

Thoughtfully, he makes his way to another bedroom and sees the half-shadowy figure of the soldier, Pearce, telling him that he is the one responsible. "The one who wants to get rid of you." Indicating the hallway: "Why punish them?"

Pearce drawls that everyone has to die, to which Steel retorts: "When it's their time, yes. But not your time. You don't belong with the living. You belong in the darkness, you and your friends. You're dead. Every one of you." Pearce replies, "Not for long we won't be," and disappears.

Steel returns to the recumbent Sapphire and Tully, making his way past the invisible point. As he does so, there is the clanging sound of a bulkhead door closing. His clothes change, as do those of Sapphire and Tully. The dim blue light comes on and there is a deep, resonant electric sound. Sapphire and Tully begin to move, and Steel hears Tully asking, "How deep are we."

As Steel tries to pull Sapphire towards the point, the section of the landing begins to tilt. The two are flung against the opposite wall to Tully, who is murmuring, "No pumps working and we're at the bottom."

The floor pitches again, and the voices Steel has heard on the tape come in. He makes one great effort and succeeds in pulling both Sapphire and Tully across the point, but as

they come back into the present he can see the faint figures of three young men and hear their plea for help. Catching a glimpse of them, Steel is puzzled by the fact that they don't look like sailors.

Steel is more than ever determined to discover just who the soldier and his friends were and why they have decided to haunt this particular station. He intends to antagonise the soldier even more and draw him out, to the disquiet of Tully, who says his ghost was peaceful until Sapphire and Steel came along. Nevertheless, he reluctantly agrees to try to make contact with the dead spirit through a seance, with Sapphire as the medium.

The seance begins. Contact is made with one of the men whose voice had been recorded and was obviously one of those trapped in a submarine. They were, it seems, taking part in sea trials. But they were not sailors. They were civilian workers.

Trying to contact the soldier proves to be more difficult. It was all such a long way back. . . . .

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
1st. Submariner:	DAVID WOODCOCK
2nd. Submariner:	DAVID CANN
Pearce:	TOM KELLY
Producer:	SHAUN O'RIORDAN
Director:	DAVID FOSTER
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS

SYNOPSIS

Things go according to plan when Steel decides to hold a seance — but then go disastrously wrong. As the medium, Sapphire returns to the past. But can she be brought back again?

* * *

The seance that the ghost-hunter Tully is holding, with Sapphire as the medium, is taking place in the buffet-restaurant of the station and things seem to be going to plan except that, instead of her making contact with the spirit of the dead soldier, she is taken over by a girl who says her name is Eleanor.

They are all unaware that the shadowy figure of the soldier, Pearce, is watching. He reacts at the sound of the name and hearing her say, "Sam Pearce, I reckon you'd be late for your own funeral." Sapphire has become his old schoolteacher.

By now, Steel is worried, realising that something has gone wrong. He asks Tully to get Sapphire back, but Tully cannot do so. Still as the teacher, she reveals the secret of the fourth figure "eleven" which has been so puzzling. It also explains the reason for Pearce's resentment. He was killed exactly eleven minutes after the cease-fire, owing to someone's ghastly mistake. Eleven minutes past eleven on the eleventh day of the eleventh month.

Pearce is still standing in the shadows, watching. At the top of the stairs, the figures of the three submariners and the pilot appear, and the second submariner asks what's wrong. Pearce replies: "They've found me. But it's alright. It's coming to help . . . . it's coming now." All look upwards. A movement, like the shifting of darkness deeper than the shadows themselves. It descends the stairs, moves behind and beyond Sapphire. As it approaches the table, Steel realises that it is the "force" that is capable of bringing back the dead.

The darkness begins to swallow everything. Steel and Tully help Sapphire out of the buffet. She seems completely lifeless, even when her voice is heard begging: "Help me, Steel."

But they still can't get her back. They move her into the waiting room. Tully is scared. It's happened, he says, because they broke the circle: "She could have been left behind . . . . at whatever point her subconscious had arrived at. Between journeys. From one life to the next. The schoolteacher's life and her own. Somewhere between the two of them." He waves his hands. "The in-between. Out there."

Steel asks him what he knows about "out there." Tully admits that it is not a great deal. But he is not reassured at Steel telling him that Sapphire knows more about "out there" than he and his kind will ever know. What he does know is that Sapphire is not with them.

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
Pearce:	TOM KELLY
1st. Submariner:	DAVID WOODCOCK
2nd. Submariner/Pilot:	DAVID CANN

Producer:	SHAUN O'RIORDAN
Director:	DAVID FOSTER
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS

SYNOPSIS.

Can there be such things as the ghosts of the living? Sapphire has been snatched back into the past. Steel meets her when her subconscious materialises at the station; but her "present" body is also there, still alive but in a deep sleep.

* * *

The seance has certainly gone very wrong indeed. Sapphire is still unconscious in the waiting room. Steel asks Tully to look after her and goes out to the platform. He can hear Pearce whistling. Then, on the footbridge, he senses rather than sees a shadowy figure. When he gets a quick look at her face, he recognises it. The face is Sapphire's. Yet she is still lying on the bench seat, watched by Tully.

From the footbridge, Steel can see the half-shadowed figure of Pearce pacing the edge of the platform. Other half-shadowed figures join him: first the submariners, then the pilot. . . . and then Sapphire.

Steel wonders: can the ghosts of the living be seen? As Tully tries to talk the "present" Sapphire back, Steel finds the subconscious Sapphire in the buffet-restaurant, a shadowy figure still at the table they had used for the seance. This time, she speaks and tries to persuade him that they have made a mistake. They shouldn't have come here on this particular assignment. Those after-images are harmless. They should be left in peace.

Steel is aware that she is being used to try to influence him. The darkness begins to creep towards them as she tells him she has been given the chance to understand Pearce and his friends, to sympathise with them: "We were wrong." She adds that Tully will soon be with "us."

She suddenly leaps up angrily, her clothes changing to those of the girls who had been sending young men off to war. Her hand has a spray in it. She reaches out, aiming it at Steel's chest.

The darkness is also creeping up on Tully, who is still with the unconscious Sapphire. He prays.

Steel sees the submariners enter, followed by the pilot. As he tries to reach the door, he hears the popping sound and sees the light of a flare; then the sounds of an artillery barrage and machine-gun fire. He rushes through the door. . . . into the entanglement of barbed wire.

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
Pearce:	TOM KELLY
Pilot:) 2nd. Submariner)	DAVID CANN
1st. Submariner:	DAVID WOODCOCK

Producer:	SHAUN O'RIORDAN
Director:	DAVID FOSTER
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS

SYNOPSIS

The uncanny power of Time makes itself even more eerily felt. Sapphire and Steel, together with ghost-hunter Tully, have been swept from the present into the past. Now they find themselves in the future.

* * *

The terrified Tully, praying over the unconscious figure of Sapphire, becomes even more alarmed when the darkness creeps through the waiting-room. In desperation, he promises to go away and the door swings open, apparently of its own accord; but it closes when he tries to take Sapphire with him. It reopens when he indicates that he will leave her behind, and he makes his escape. The door closes behind him.

Tully makes his way to the platform, calling for Steel. But there is no response. By now, everything else is blacked out. When he climbs the footbridge, he can just see the shadowy figure of the pilot, but it disappears when he holds out his hand. Looking down at the platform, he can just glimpse the figures of the three submariners, who are then joined by the pilot. Five other figures, all of young men, are further along the platform; then three more.

The soldier, Pearce, arrives on the footbridge, and Tully hears a click as he tests the loading mechanism of his rifle. A moment later, Tully is engulfed in total darkness.

In the waiting room, Sapphire opens her eyes. Everything has become cobwebbed. As she swings herself into a sitting position, she sees that the gasoliers are no longer burning and that the window and table are covered with dust. She moves across the room and sees Steel on the platform. He is no longer entangled in barbed wire.

Everything seems to have returned to normal. It is daylight. But Steel is unsure about Sapphire. Is she the nice one or the nasty one? He decides to take a chance on her being the nice one, and they proceed to investigate. Sapphire estimates that the dust has been there for about twelve days, and a packet of sandwiches Tully has left behind confirms this strange new passage of time. They are stale to the point of hardness.

Sapphire slowly realises that they have been put forward twelve days in Time. The Past and the Present have disappeared. The evil atmosphere and the after-images have gone. Steel says they have been carefully pushed to one side while everything that was supposed to have happened here has happened.

They find Tully, who believes he has dropped off to sleep. He tries to go, but can't. By now, Sapphire is convinced that they are being held in this future time but that it intends to take them back so that, after it has completed what it wants to do, it can deal with them. In its own time, its own way.

She is right. Daylight begins to disappear. The darkness deepens. . . . .

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
Pearce:	TOM KELLY
Pilot) 2nd. Submariner)	DAVID CANN
1st. Submariner:	DAVID WOODCOCK

Producer:	SHAUN O'RIORDAN
Director:	DAVID FOSTER
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS

SYNOPSIS

Sapphire and Steel have been transposed into the future – twelve days ahead of the present time. Steel sees a way not only of getting back to normal but of compromising with the mysterious power that has been tormenting the spirits of the war dead. It is a desperate gamble. . . . .

* * *

Only Sapphire can make contact with the strange power, the darkness that has been tormenting the dead men she and Steel have been encountering at the station, and Steel tells her that contact must be made immediately. He has a proposition to make. His plan, he knows is a ruthless one, but he can see no alternative.

Sapphire succeeds and it talks through her. It is inside her head, inside her brain, the matt darkness filling both her eyes. Her voice is half her own, half the sound of the darkness. But it is not until Steel threatens to withdraw from the deal he wants to make that there is any response.

Steel explains: he knows that it thrives on resentment, cannot survive without it. What has the power got now? The spirit of a young soldier who died at the wrong time; the ghosts of three young men trapped in a submarine in which they didn't belong; the lost soul of a pilot who flew to his death because no-one wanted him with them; and a few others.

Sapphire holds out her hands, pleading with Steel to take them. He does so and she draws him to her. He asks her to tell it that what he is offering could generate enough energy, enough resentment, to last many years. The power is interested, but Steel refuses to give any more information until they are taken back to their proper time.

Sapphire opens her eyes. They are normal. She and Steel collect Tully and he is told to go to the station footbridge, a transition point for anything capable of crossing time. On the platform, the ghosts are waiting.

Sapphire is startled when she realises what Steel has in mind. Tully is to be the sacrifice. He has no family and not many more years to live. Steel has no compunction in offering him, with the burning resentment he will feel, in exchange for the soldier Pearce and the other ghosts.

It is a desperate gamble. Will the resentment-craving power agree?

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
Pearce:	TOM KELLY
Pilot/2nd. Submariner:	DAVID CANN
1st. Submariner:	DAVID WOODCOCK

Producer/Director:	SHAUN O'RIORDAN
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS